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### ANTON DVOŘÁK.

(Born at Nelahozeves [Mühlhausen], near Kralup, on September 8, 1841; died at Prague, on May 1, 1904.)

By PROFESSOR FR. NIECKS.

THE musical world, if not yet buried in total darkness, finds its light growing more and more dim. One after another the brightest lamps of its firmament are extinguished—Wagner, Smetana, Liszt, Gounod, Tchaikowsky, Brahms, Verdi, Dvořák—and no new ones of equal radiance seem to be kindled. The floor of heaven, no doubt, is still "thick inlaid with patines" of some lustre, but hardly of "bright gold." There is no lack of composers of talent, learning, taste, and good intentions, nor of composers, with and without talent, who try to compel the admiration of the public by any means, be they fair or foul. That is to say, the respectable and the disreputable are always with us, whereas the pre-eminent, the men of genius, at times become scarce, and even threaten to become an extinct species. The respectable present to us what, if beautiful, is not new; the disreputable what, if new, is not beautiful; and the men of genius alone what is both new and beautiful. That Dvořák was one of the latter, one of the elect, a composer born not made, nobody will gainsay. He was not of the highest rank of genius, the rank of Bach, Mozart, and Beethoven, nor perhaps of the second rank, the rank of Mendelssohn and Schumann. But he was of a high rank, and unquestionably one of the noble brotherhood.

The circumstances in which Dvořák was born, grew up, and passed half his life, were for the most part the reverse of favourable to his development. Indeed, without an extraordinary natural aptitude and an all-powerful internal impulse, he never could have overcome the obstacles in his way. To begin life as the son of a village butcher and innkeeper is not the best imaginable start for a composer; although there have been much worse beginnings—for instance, those of the contemporary Styrian poet and novelist, Rosegger, who lived out

of the reach of schools up to the age of twenty-one, and during that time did agricultural work and four years' tailoring. At his father's inn young Dvořák had occasionally opportunities to hear music, of which he grew so fond that the schoolmaster of the village instructed him in singing and violin playing. The information available as to the quantity and quality of the teaching he got now and afterwards is very scanty. It is known, however, that at the age of twelve (1853) he was sent to Zlonitz, where he attended a better school and had lessons in harmony, as well as in organ and piano playing, from the organist A. Liehmann. At Kamitz, whither he went two years later, he finished his school education, and continued his musical studies under the organist Hancke. Then the question had to be settled whether the son's desire to become a musician or the father's intention to make an innkeeper and butcher of him was to prevail. When that had at last been decided in the lad's favour, he proceeded (1857) to Prague, where he became a pupil of the organ school, and went through a three-years' course. For a short time he enjoyed a small allowance from his father, but afterwards was entirely dependent on his own exertions. To make a living, he joined one of the town bands that played in places of amusement. It was an upward step when in 1862 he obtained a post as viola player in the orchestra of the newly founded National Theatre, of which Smetana was the conductor. His intercourse with this great musician and Carl Bendl, another Bohemian composer and conductor, and the encouragement he received from them, were a great help to the struggling, poor young man without scores and even without a piano. All this time Dvořák was diligently composing, and not merely trifles, but symphonies, chamber music in the larger forms, and ambitious compositions of all sorts. However, it was not till he had reached the age of thirty-two (1873) that he became known as a composer. The work by which he won reputation was "A Patriotic Hymn" for chorus and orchestra, from V. Hálek's Bohemian poem, "The Heirs of the White Mountain." In the same year

another piece of good fortune fell to him, the appointment as organist of St. Adalbert's. This enabled him to quit his orchestral engagements. The performance at Prague in the next year (1874) of his opera, "The King and the Charcoal-Burner," not only added to his reputation, but also led to the conferment on him of a State pension of £50. Thus far Dvořák's reputation, or at least the actual acquaintance with his work, had been confined to his own country. But that was to be changed soon. Brahms, on his appointment as a member of the commission charged with the examination of the work of the pensioners (1877), saw some compositions of Dvořák's, became interested in him, and recommended him to his publisher, Simrock. The outcome of a commission given by the latter was the first set of Slavonic Dances (Op. 46), which, in their pianoforte duet form and orchestral arrangement made the unknown Czech composer in a short time popular throughout the musical world. The year of publication was 1878. In 1879, Manns produced them at the Crystal Palace. The work, however, that drew the attention of this country to the new master in a very emphatic manner was his "Stabat Mater" of 1876, performed first by the London Musical Society in 1883, and subsequently at the Albert Hall and at the Worcester Festival (1884) under the composer's direction. A commission from Birmingham was a natural consequence of this success; and the festival of 1885 derived its chief lustre from the production of "The Spectre's Bride." As by this time the position of Dvořák was assured, and no further notable developments are to be recorded, it is needless to follow his career as a composer in detail. Rapid as the master's rise to fame must appear to the historian and the onlooker generally, yet he himself thought that the majority of his brethren were rather slow and cold in their recognition of him. This we may gather from a sentence in a letter of thanks, written in 1882 to Rappoldi, the violinist, who had produced a quartet of his. It runs thus: "Nowadays there are unfortunately but few artists who are sincerely devoted to their art, and ready to stand up for what they regard as good." This view of the reluctance of musicians to take up a new composer is far from being correct, but perhaps excusable in one who feels himself unduly neglected.

Before taking a brief survey of the master's artistic output, a few words ought to be said about his character and life-circumstances. In regard to the latter there are to be noted, subsequently to his rise to fame and appointment as organist at St. Adalbert's, only his directorship of the New York National Conservatory from 1892 to 1895, and his connection with the Prague Conservatorium as professor of composition before and after these years. Whatever his merits as a teacher may have been, it is difficult to imagine anyone less fitted for the duties of directorship of a large institution. Extreme reticence and taciturnity were prominent characteristics of the man. Hence it is that the world knows so little about him apart from his works. For although his occasional appearances as conductor of his works brought him in contact with musicians and the public, neither of them got thereby much closer to him. At Birmingham, in 1885, his taciturnity was much wondered at and commented on. At last members of the committee thought that a cheque for a much larger sum than

agreed upon might stimulate Dvořák's eloquence. But he put the cheque into his pocket without looking at it, and never said a word. His personality, however, has been described as simple, amiable, and cordial. Of his honesty and single-heartedness as a man and artist there can be no doubt.

This is not the place for a full enumeration of Dvořák's works. A general survey will suffice on this occasion. His nine operas, of which the last, "Armida," was produced at Prague a few weeks before the master's sudden death, have not, I think, made their way across the Bohemian frontiers, with the exception of one that was a few times performed in Germany. The most successful of his works for solo voices, chorus, and orchestra is undoubtedly the cantata "The Spectre's Bride." He who heard the first performance of it at Birmingham is not likely to forget the sensational impression this thrilling, highly coloured work made on the audience. Next to it has to be placed the "Stabat Mater," a composition of a very different cast and character. The oratorio "Saint Ludmila," on the other hand, is one of the master's least inspired works. To these have to be added the "Patriotic Hymn" already mentioned, the "Requiem Mass," etc. Among his other vocal music there are many songs and duets (for instance, "Gipsy Melodies" and "Echoes of Moravia"). In turning to the instrumental compositions, we come to the more valuable half of our Dvořák inheritance. And here it is not so much the smaller pieces for pianoforte as the symphonies, overtures, symphonic poems, and the chamber music in the larger forms, that demand our attention. We count five symphonies (the last of them entitled "From the New World"), five concert overtures, five symphonic poems, three concertos (respectively for violin, pianoforte, and violoncello), three Slavonic rhapsodies, a serenade for wind instruments, violoncello, and double bass, another serenade for strings, etc. Among the chamber music there are five quartets and other compositions for fewer or more stringed instruments, and compositions for pianoforte and one, two, three, and four stringed instruments.

Dvořák did not gradually unfold himself in sight of the world, but burst upon it as a personality in the main fully developed. And this personality was vigorous, daring, exuberant, and unconventional. There was nothing about it of the spruce, delicate hot-house plant, anxiously reared by a careful gardener. In this connection one cannot help thinking that some of the adverse circumstances of Dvořák's career were only partly disadvantages and partly real advantages. To a strong man it was an advantage to be largely thrown on his own resources and left to his own devices, also to play for years in bands and form a familiar and intimate acquaintance with orchestral instruments and effects, and further to be placed in a time when Czech and German were in fierce opposition. Although not taking part in the political strife, Dvořák was an out and out Czech, and under the influence of the national movement. The vivifying and invigorating effect this had upon his art made in the main for the good, and was regrettable only in so far as it led to the adoption of idiotisms of Slavonic folk-music, which in his art-music became monotonous mannerisms. To the charge of an exaggerated and often out of place nationalism have also to be laid

Dvořák's occasional descent from the nobly popular to the vulgarly popular, and the occasional outbursts of wild animalism, those cataclysms of noise peculiar to Slavonic music, but more common in Russian than in Czech. These are deviations not merely from classicism, but from civilization. The limited amount of development in Dvořák's compositions has been pointed out as a defect. But with regard to this, it behoves us to be careful, and not to allow our classical studies and tastes, our habitudes and prejudices, to get the better of our reason. If the presentation is neither chaotic nor incongruous, verve and wealth of ideas may very well make up for lack of development. It is too early yet to pronounce a final judgment on the lasting value of Dvořák's life-work, and the comparative value of the individual compositions comprehended in it; and even if it were possible, it would hardly be decent to do so when we are, as it were, standing by the side of the master's coffin. Let us now think only of the freshness, originality, vividness, brilliant colouring, and inexhaustible imagination displayed in so many of his works; and let us remember how much we owe him for his lavish gifts and for his single devotion to the art.

### SOME FORGOTTEN OPERAS.

#### I.—BOIELDIEU'S "JEAN DE PARIS."

By PROFESSOR E. PROUT, Mus.D.

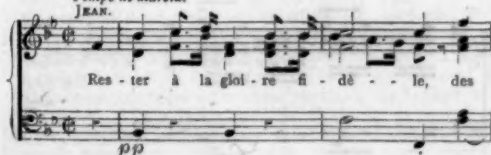
(Concluded from page 84.)

JEAN arrives, accompanied by his suite; his entry is announced by the full orchestra, now heard for the first time since the overture. We find here a lively and brilliant *morceau d'ensemble*, quite appropriate to the dramatic situation, but musically somewhat less striking than the preceding number. In the dialogue that follows, Pedrigo assures Jean that his rooms are engaged by the Seneschal of the Princess for twenty piastres. Jean replies by throwing him a purse, with the words "Here are a hundred!" then to his suite, "Lads, all the inn is at your disposal!" Such an argument is too strong to be resisted by Pedrigo, who retires with his daughter and Jean's suite, to prepare the dinner. Jean and Olivier are left alone; and we learn from their conversation that the former is the son of Philippe of Valois, and heir-presumptive of the crown of France, and that he is travelling in disguise "to fulfil the law that honour prescribes to every brave and valiant knight." He proceeds to teach this law to the page; and a duet follows which is one of the best numbers of the opera. I regret that I have only room to quote the chief subject.

#### No. 10.

*Tempo di marcia.*

JEAN.



Jean is desirous of becoming one of the suitors for the hand of the Princess; but before deciding he wishes to see her without making himself known, that he may judge of her for himself. Knowing that she is coming to the inn, he has forestalled her in order the better to carry out his plan.

But the Grand Seneschal of the Princess arrives, to the great consternation of Pedrigo, who entreats Jean to depart at once. Jean quite coolly refuses to do anything of the kind, and Pedrigo is in despair. The Seneschal, a pompous and conceited old man, enters, and sings an air, "Qu'à mes ordres ici tout le monde se rend," in which his self-importance is excellently depicted. He is naturally much enraged to find the rooms that he had engaged for the Princess already occupied, and still more so to find that the dinner he had bespoken has also been appropriated. When Jean tells him that he will invite the Princess to share his meal, the Seneschal becomes still more furious; and Jean's obstinate refusal to depart leads into the finale of the first act, musically the most important and amply developed number of the opera, filling seventy-four pages of the score. Did space permit, I would gladly analyze this finale in detail; it is full of interest, and worthy to rank with the great finales in Mozart's operas. I must content myself with a short description. It opens with a quartett for Lorezza, Jean, the Seneschal and Pedrigo, in which the calm of Jean is strongly contrasted with the impatience of the other three, who are anxious to get him out of the place before the arrival of the Princess. A characteristic phrase for Jean, which frequently recurs during the movement, is the following:—

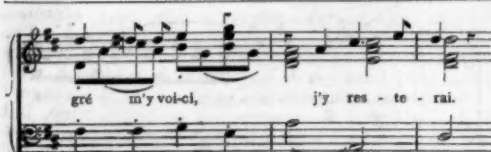
#### No. 11.

*Allagro vivace.*

JEAN.



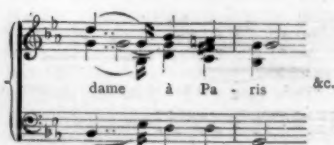
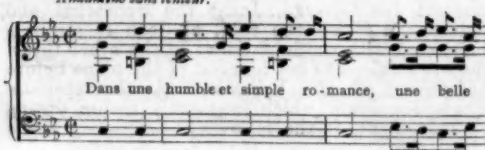




The quartet, which is considerably developed, is carried on with ceaseless spirit, and is most enjoyable as music, though quite simple in its construction. The Princess now arrives; her *aria d'entrata*, "Quel plaisir d'être en voyage," though some of its formulæ may perhaps sound old-fashioned now, is a very effective show-piece for a florid soprano. I remember hearing it some thirty years ago at one of the Crystal Palace Saturday concerts, though I have forgotten the name of the singer. The Princess, who has learned of Jean's disguise from her brother the King, pretends to fall into the snare he has laid for her, and when Jean invites her to share his dinner, to the horror of the Seneschal and the astonishment of the rest, she accepts. This last movement of the finale is most cleverly treated; the various feelings of the characters are very happily portrayed, while from a purely musical point of view the thematic development is interesting. Though I have never had an opportunity of hearing the opera, I am sure that on the stage this finale must be most effective.

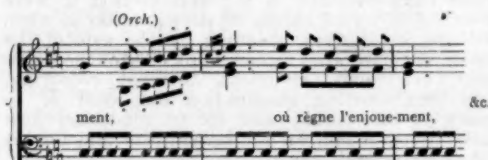
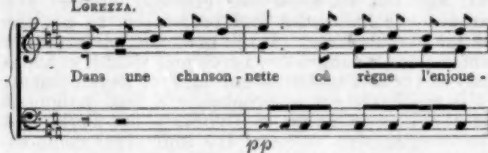
The second act is preceded by a melodious and graceful entr'acte, charmingly scored, in the course of which the theme of the duet in the first act, quoted above (No. 10), is heard. The scene of this act is the exterior of the inn; on the right of the stage is a canopy of leaves and flowers, beneath which is a table. Lorezza, who has been busy preparing for the reception of the Princess, enters with Olivier, and asks him if he is satisfied. When he says "Doubtless!" she expresses her fear that the country girls will be found awkward in comparison with the young ladies of Paris. This leads to a charming duet, in which the manners of the court, as represented by the page, and of the country, by Lorezza, are happily contrasted. A couple of short quotations will show how this is effected. After four bars of prelude, Olivier begins:—

No. 12.  
OLIVIER.  
*Andantino sans lenteur.*



This quaint and stately style characterizes the whole solo; Lorezza then shows how a young girl in those parts displays her talents. I should mention that the voice part of her solo is doubled in the octave by the piccolo, while the tambourine plays quavers with the basses.

No. 13.  
*Allegretto.*  
LOREZZA.

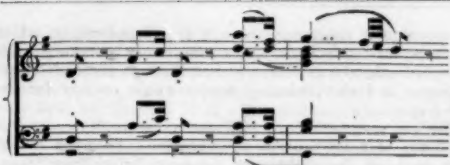


They then compare their styles of dancing; Olivier dances "gravely" and Lorezza "gaily"; at the close of the duet the two dances are heard together. This charming duet does nothing to forward the action of the opera; it is a musical *hors d'œuvre*; but if well sung and acted, it would be one of the most "taking" numbers of the work.

Lorezza goes out, and Jean enters. He has heard from the Seneschal that the Princess has already chosen a husband; but obstacles only increase his ardour, and he tells Olivier that he values victory in proportion to the difficulty with which it is gained. Here occurs his most important solo, the great air, "En brave et galant paladin." This fine song is the only one in the opera which is accompanied by the full orchestra; yet so discreet is the scoring that the voice is never overpowered. It is in the old rondo form, with a refrain recurring at the end of each important section. It opens with a pompous *tutti* for orchestra:—

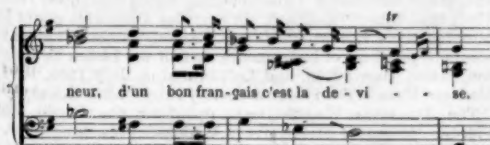
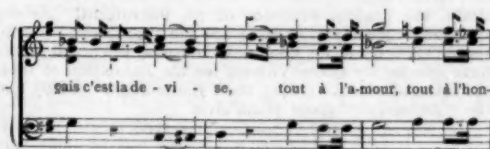
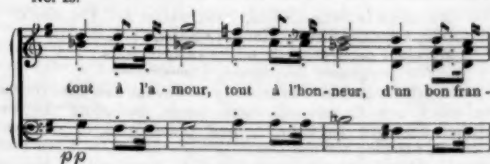
No. 14.  
*Maestoso con moto.*





It may be noted in passing, as a curiosity, that throughout this opera Boieldieu always uses the sign  $\text{C}$  for common time, even when, as here, or in the introduction of the overture, there are certainly four beats in the bar. The refrain of which I have spoken is noteworthy, because, though the key of the air is G major, the refrain is always in G minor, the major only entering on the last chord.

No. 15.



A most amusing scene between Jean and the Seneschal follows this number, in which the former informs the latter of his intention of becoming a suitor for the hand of the Princess. The Seneschal at first thinks he is joking, but, on finding that this is not the case, concludes that he is mad. "True," says Jean, "with love for the Princess my head is turned." "And to me you make this confession!" cries the Seneschal. Jean: "Which I burn to renew at the knees of her Highness." Seneschal: "At the knees of her Highness! you! I should like to see that! I should really like to see that!"

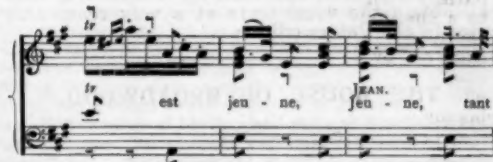
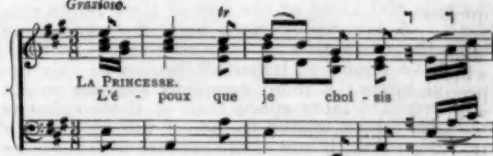
The conversation is interrupted by Pedrigo, his servants, and Jean's suite bringing in the dinner. While doing this they sing a very pretty and melodious chorus. The Princess, Jean and the Seneschal seat themselves at table, and the Princess expresses surprise at the richness of the silver plate on which the dinner is served. Pedrigo explains that it belongs to Jean, whereupon the Princess expresses an opinion that his father must be very rich. Jean replies that he is very well off; his father has a post at the barriers which pays him well, for nobody comes into the city

without leaving something for him. The reference here is, of course, to the *octroi*, or city dues. The dinner is enlivened by song and dance; this gives opportunity for a very charming romance with chorus, "Le troubadour, fier de son doux servage." The melody and harmony are equally simple, but extremely graceful; unfortunately I cannot give space for a long extract, and a short one would not do the music justice. The chorus joins in at the end of each stanza with a dance, in which castagnettes and tambourine are added to the accompaniment.

At the end of the chorus all retire, to prepare for the departure of the Princess, who is left alone with Jean. She asks him what has brought him to that country, and he tells her that he has come to get married. She says, "But you seem very sad. Ah! I understand! it is a *mariage de convenance*." "Yes," replies Jean, "but of inclination also." The Princess asks about the lady, and Jean describes her in glowing terms. She then says that, by her brother's desire she is taking a husband—"No more doubt, then!" says Jean, aside.—and as Jean has shown so much talent for improvising a *fête*, she asks him to arrange the festivities for her wedding. Jean says he cannot do this suitably without knowing the object of her choice. "Oh! if that is all," replies the Princess, "I will give you all the particulars you wish." "At least," says Jean to himself, "I shall know my rival." Then follows a long and expressive duet, in which, after a symphony of eight bars, the voices begin thus:—

No. 16.

Grazioso.



This graceful, half playful style is maintained throughout the first movement of this duet, and leads to a more passionate *allegro agitato*, beginning with these words:—

JEAN. Daignez m'apprendre son nom!  
LA PRIN. Il en faisait mystère,  
Dans l'espoir de se divertir,  
Mais on a su le prévenir  
Et lui rendre guerre pour guerre.

This avowal shows Jean that he is the happy man, and a long ensemble follows, at the end of which the ardent lover throws himself at the feet of the Princess. In this position he is found by the Seneschal, who is beside himself with astonishment. Jean coolly says to him, "Just now you said you would like to see this; well, I am satisfying your curiosity!" The Seneschal implores him in vain to rise before other people come; but the innkeeper and the suites of Jean and the Princess entering at this moment, Jean presents the Princess to them as his wife. "Oh," cries the Seneschal, "this time it is too strong! What! dare to declare publicly—" Jean quietly interrupts him with the question, "Does the Seneschal think I am going to make a clandestine marriage? But no; I see he only regrets that it should not be witnessed by persons of more exalted rank." He then tells his suite to appear, for the Seneschal's benefit, as valiant and noble knights, and to cast off the envelope that disguises them. All throw off their outer garments, and appear in magnificent court dress: then, further to satisfy the Seneschal, he announces himself as hereditary prince of France, and orders his suite to follow his example and kneel at the feet of their noble mistress. A few unimportant bars of chorus bring down the curtain.

I have done but imperfect justice to this delightful opera; a more complete analysis would have required more space than in these columns could have been spared to me. I will only say in conclusion that, if any of my readers wish to make acquaintance with the work for themselves, they can obtain the vocal score at a very reasonable price in the Peters edition.

### THE HOUSE OF BROADWOOD.

This well-known firm has lately moved from Great Pulteney Street to Conduit Street, New Bond Street, occupying the premises formerly known as Limmer's Hotel. The Broadwood business was founded by Tschudi, in the reign of George II.—in fact, in the year 1732, in which Haydn was born, a master who during his first visit to London in 1791 resided in a house (now demolished) opposite to that of Broadwood, and in the same year the business books of the firm have his name (September 26th) indicating that he used one of their pianofortes; also, by the way, those of Dussek and Hummel. A room was shown in Great Pulteney Street in which the composer worked. Another distinguished name associated with the house is that of Ludwig van Beethoven. In the year 1817 (December 27th) a grand pianoforte was forwarded to him as a present from the firm, and one of the treasures preserved is the letter written in French by Beethoven to "Monsieur Monsieur Thomas Broadwood" (February 18th, 1818), in which, thankfully acknowledging the gift, he refers to the instrument as "un Autel, où je déposerai les plus belles offrandes de mon esprit au divin Apollon." The piano came into the possession of Liszt, and was bequeathed by him to the National Museum at Buda Pesth. And then, to mention

one more great composer, there is the pianoforte on which Chopin performed in 1848. To attempt only to name the distinguished pianists who have passed through the door of the old house in Great Pulteney Street would occupy far too large a space.

The old associations of the new house in New Conduit Street are of a very different character. Founded in the latter part of the eighteenth century by a Frenchman, Charles Renand, who was succeeded by Limmer, it was long the resort of the patrons of the turf and prize ring. The dingy coffee-rooms were kept sanded, for, one mad night, Lord Waterford, declaring the apartment too warm, coolly shovelled the blazing coals from the fireplace over the costly Brussels carpet, and almost set fire to the house.

Of the many *habitués* may be named Sheridan, Lord George Bentinck, Greville the diarist, Whyte-Melville the novelist, and General Bolivar, the liberator of Venezuela; also a certain John Collins, who looked after the last-named, and of whom Sheridan wrote:

"My name is John Collins, head waiter at 'Limmer's,'  
In Conduit Street, Hanover Square;  
My chief occupation is filling of brimmers  
For gentlemen frequenting there."

An exhibition has been recently held in the new showrooms, in which are Broadwood harpsichords, including the one which belonged to Handel, and pianofortes of different periods, showing the various improvements which have been made. Many persons are satisfied to hear and to possess the latest instruments, but there are many who like to study the gradual evolution of the instrument. Among specimens specially noticeable are the "Empress" harpsichord (1773) made for Frederick the Great, the grand pianoforte selected by Queen Victoria for the Exhibition of 1851, the "Alma-Tadema" (1878), the "Burne-Jones" (1880), and the "Autograph" grand pianofortes.

Among interesting curiosities preserved by the house is the account book of Barbara Broadwood (*née* Tschudi) from 1773 to 1790. There are many entries for tuning harpsichords and pianofortes. Another entry dated September 16th, 1787, runs thus: "Redpath, for carrying a portable piano to Miss Jackson's, Epson, 19shillings." Among names for appointments or purchase of instruments we find the Ladies Templeton, Hales, Harrington, and Loftus, and on July 15th, 1791, Madame Mara. Then there are many entries after this style: "The Atherston Waggon sets out from the Castle and Falcon, Aldersgate Street, every Wednesday morning."

Barbara also used the book for her private housekeeping matters. We find entries of "8 lbs. of pork at 5d. per pound, and of 5 lbs. of veal at 5½d.; of 36 gallons of brown stout; of potetys, karrots, milke, shouggar, gusberys, peper, and coukumber." And then there are many memoranda concerning maids engaged by her. Thus we read (January 9th, 1773) how "Mary Patrix came to my service, seven pounds wages. To find herself tea"; of the eleven months "servitude" of Margaret Panzetta; of Ann Watson, who came for 5 pounds, but had her wages raised to 6, a guinea for tea and 2s. 6d. for shoes; also of Ann Davis and Ann Galbard, who, if unsuitable, were to have "a month's wages or a month's warning."

### DIAMOND JUBILEE OF DR. JOACHIM.

MASTER JOACHIM, a lad of thirteen, played the Beethoven violin concerto at a concert of the Philharmonic Society, under the conductorship of Mendelssohn, on May 27th, 1844, the year, by the way, in which Ernst and Sainton both made first appearances in London; and many fine performances of that work have since been given by him at the Crystal Palace, Philharmonic, and other concerts. In 1899 Dr. Joachim celebrated at Berlin the sixtieth anniversary of his *début* in public, and he also came to London and on June 1st played the Beethoven Concerto at the Philharmonic; while last month, on May 16th, he celebrated the sixtieth anniversary



of the above-mentioned first appearance at that institution. Such an event was of no ordinary character, and his many friends and admirers were determined that it should be made memorable. A grand reception in honour of the eminent artist was held at Queen's Hall. An address was delivered by Sir Charles Hubert Parry, Director of the Royal College of Music. He compared past and present—the one when music was “merely the recreation of a privileged class,” the latter in which it is “an integral element of national life.” And such great and salutary change, he remarked, was largely due to the exertions of Dr. Joachim. The next feature of the evening was the presentation to him by the Prime Minister, the Right Hon. Arthur James Balfour, M.P., of his portrait, painted by the distinguished artist, Mr. J. S. Sargent. And in his speech Mr. Balfour also referred to the inestimable services rendered to the art of music by Dr. Joachim, and declared that the veteran violinist had exerted beneficial influence not only by his high artistic qualities, but by “that human affection which it had been his peculiar and supreme gift to elicit through the long years.” Dr. Joachim responded in a few simple heartfelt words. He spoke of England as his “second home,” and declared that he would ever remember the assurance that “by his efforts in the cause of the art they all loved, he had, at all events, accomplished something.”

Music, of course, formed part of the function, and once again Dr. Joachim performed the Beethoven Concerto, delighted all his hearers by his noble conception of the music, and astonished them by the energy which he displayed. He was also heard in Schumann's “Abendlied” in an arrangement of his own for violin and orchestra. But he also appeared as conductor—first, of his overture to Shakespeare's “King Henry IV.” composed in 1855; and of Brahms's “Academische Fest-Ouverture,” in C minor, Op. 80, the latter bringing the jubilee reception to a brilliant close. At the commencement of the evening the Queen's Hall Orchestra, under Mr. Henry J. Wood, performed Mendelssohn's “Hebrides” overture. The alpha and omega of the programme recalled, therefore, the composer who first introduced Dr. Joachim to England, and Brahms, who from early youth to life's close remained his faithful friend.

### LETTER FROM PARIS.

“LE FILS DE L'ETOILE” AT THE GRAND OPÉRA, AND “LA CHAUVÉ SOURIS” AT THE VARIÉTÉS.

AFTER rather long expectation, M. Gailhard presented his much-talked-of new opera on Wednesday, April 20th. “Le Fils de l'Etoile” is a so-called *drame lyrique* in five acts, by M. Catulle Mendès, the music being by M. Camille Erlanger.

Certainly the rare talent of M. Mendès is not to be denied, and the great variety of his resources is incredible. The splendour of his images, the sonority of his verses, the mystery of the symbols—every transcendental element, in one word, is ready to his hand. However, in spite of all merits, this time the poet has not written a moving poem.

The subject of “Le Fils de l'Etoile” is taken from a grandiose but complicated historical period, dealing with the national extinction of Israel, under the reign of the Emperor Hadrian.

Among the ruins of a temple, where enchantresses are wandering, the wise prophet Akiba and his protégée Séphora are waiting for the saviour of Israel. The latter appears: his name is Bar-Kokéba (“Fils de l'Etoile”). He marries Séphora, commences, and victoriously, the restoration of the Jewish kingdom, and would have accomplished it but for the enchantress Lilith, who swears to oppose his undertaking. She bewitches Bar-Kokéba, who falls in love with her, and from that moment he is lost. Séphora, wishing to win back her husband's heart, sets out for the Roman camp with the project of killing their chief, as Judith did Holophernes, and bring back the head of the powerful foe to Bar-Kokéba. But on her way to the camp, a victim of Lilith's sorceries, she falls

asleep and dreams of her project as accomplished. On awakening she returns to Bar-Kokéba, and brings him a bag, in which she thought was the claimed head, but a stone was found in its place. Bar-Kokéba, however, finally discovers, only too late, that he has been betrayed by Lilith. He fights desperately; but, overcome by the Romans, dies with Séphora among the ruins of the temple. Hereafter the Jews are dispersed for ever. This is the summary exposition of M. Catulle Mendès's drama. It contains a great many scenic situations, but there is a complete absence of emotion.

M. Camille Erlanger, the composer, has already produced, with commendable success, “Kermaria” (1897) and “Le Juif Polonais” (1900) at the Opéra Comique. He is undoubtedly a learned musician, but although master of all technical resources of his art, he has been this time quite dazzled by the bewitching, symbolic side of M. C. Mendès's drama, forgetting entirely that where love and sentiment are lacking there is no opportunity for musical expression. In vain has he multiplied rhythmical forms and picturesque effects, tried to vary by endless combinations his instrumental colours—of true passion there is none.

The enchantments of the sorceresses in the first scene are musically expressed in original and interesting style, but soon they become too uniform and monotonous, in spite of the efforts made by M. Erlanger to achieve variety through change of rhythm and polyphonic effects.

The plaints of the great priest Akiba, expressed in an elevated style, very impressive at first, soon become uniform and ineffective, in the same way as the aforementioned enchantments. The music on Bar-Kokéba's appearance, however, illustrating the revelation of the expected hero, is extremely characteristic.

Unfortunately, with the second act complete languidness sets in. Here and there M. Erlanger succeeds with a poetical *cantilène*, but he is incapable of enlivening artificiality with a tumultuous, which is not a real dramatic, movement.

Séphora's dream is included in a ballet, followed by a pantomime. I cannot really understand how M. Erlanger consented to introduce a ballet in an opera in which it is quite out of place; only, perhaps, to satisfy the habits and exigencies of the old subscribers of the Grand Opéra, or to comply with the suggestions of M. Gailhard. If new composers wish to entitle their operas “*dramas lyriques*,” according to modern fashion, they must resolutely renounce traditions; if not, it would be better to go back frankly to the old models. The actual mixture of old and new styles and forms is worse than the frank realistic evolution of transcendental principles, upon which an opera, this ideal fiction, has been hitherto based. There cannot be any possible mystification about the real nature of the orgies going on in the tent of the Roman chief during Séphora's dream, and the enormous incompatibility of the two different situations cannot be concealed.

The new score of M. Erlanger displays great harmonic complication. The continual impetuosity, not always terminating in real musical power, weakens the contrasts and becomes at last tiresome. Spontaneity of ideas, real inspiration, fail, and it is difficult to find out, in this very thick score, a melodic phrase which can attract attention as a new musical revelation. All is combination and labour, and, excepting the few bars, already mentioned, at the beginning of the opera, the whole work lacks the natural expansion.

As regards instrumentation, the score of “Le Fils de l'Etoile” is noisy to excess. The brass basses and the instruments of percussion, drums, tambourine, cymbals, etc., break loose sometimes with furious rage; but noise is not expressive power, and really one wishes to hear occasionally the simple strings. At the same time it is fair to acknowledge that some pages, especially in the second act, are treated delicately.

M. Alvarez is splendid as Bar-Kokéba. It is, however, a pity that he is obliged to force his fine voice, in consequence of his part being written too high. Séphora is capitably sung and acted by Mlle. Bréval, who will be much regretted if she definitively leaves the Grand Opéra as people say. Mme.

Hégion is quite in her place in the part of Lilith, the enchantress, and Mlle. Demougeot renders full justice to the part of the magician Belthia. M. Delmas, finally, as the priest Akiba, develops his beautiful voice to the great advantage of the music he has to sing.

The *mise-en-scène* is better than we are accustomed to see at the Grand Opéra. The orchestra, under M. Taffanel, did its work well.

"La Chauve Souris," operette en trois actes, d'après M. H. Meilhac et M. L. Halévy, par M. Paul Ferrier, musique de Johann Strauss, has been performed for the first time, with extraordinary success, at the Théâtre des Variétés on April 22nd, and it will have a very long and glorious run.

"Le Réveillon," a burlesque vaudeville by Meilhac and Halévy, came out in 1872 at the Palais-Royal; its success was enormous. The plot, quite charming, was transformed into an *opérette* by M. Paul Ferrier, without losing anything of its brilliant originality; and Johann Strauss, the waltz king, wrote a most original and melodious score, under the title of "Die Fledermaus." This great masterpiece of the operetta *genre* has been enthusiastically applauded throughout Austria, Germany, and other countries for nearly a half-century; it has even been performed at the Imperial Opera, Vienna.

The mystery why "La Chauve Souris," of French origin, has not been produced in Paris before is quite explicable. Meilhac and Halévy were the *collaborateurs* of Jacques Offenbach, who was at the time absolute master of the operetta. He did not, of course, like the work of his great rival, Johann Strauss, to be produced in Paris, and, considering the great authority of Offenbach in the matter, this may suffice to prove "La Chauve Souris" a first-rate work of the kind. The Parisian public has now endorsed the opinion of the composer of the "Orphée aux Enfers" by giving an enthusiastic reception to Johann Strauss's operetta. Time, the great pacificator, has suppressed the jealousy and effaced the question of precedence between Johann Strauss and Jacques Offenbach. Both are dead, and M. Ferdinand Samuel, director of the Variétés, taking advantage of this fact, has at last enabled our public to hear and appreciate the lively and ever-charming music of "La Chauve Souris." To obtain a perfect performance, the clever manager engaged M. Bordsansky, a conductor from the Imperial Opera of Vienna. One thing is certain, that nowhere has this beautiful operetta been performed under such brilliant conditions, with such magnificent decorations, such wonderful costumes, such a beautiful *mise-en-scène* and a first-rate interpretation, as in Paris. I have long known the "Fledermaus," but the manner in which it has been interpreted by the French singers and the French orchestra is undoubtedly superior in every respect to anything I had heard in Vienna and in Germany. The expectation of the Parisian musical public was very great, but the effect produced by the first audition of it has surpassed every prediction.

What a terrible contrast between "Le Fils de l'Etoile" and "La Chauve Souris"! Certainly they represent two different styles, but the real inspiration ought to be the fundamental base of every musical work, and that marks the difference between the operas of Erlanger and Strauss. Musical sounds are not music so long as they are cross-producing dissonances; they begin only to be music when they are consonant and agreeable to the ear. But, alas, "*tempora mutantur, et nos mutamur in illis*" (times change, and we change with them). Order and logic, which have been the leaders of human æsthetic progress for many thousand years, are now changed into disorder and antilogy!

A musical event, a most artistic *matinée*, given on April 26th, chez M. et Mme. Diémer, is worthy of special notice. It was really an extraordinary treat to hear on the occasion M. Diémer, actually the greatest French pianist and a distinguished composer, play with Señor Sarasate the "Kreutzer" sonata. Then a chorale, a scherzo, and a finale from the grand pianoforte duo (Op. 8 bis) of Saint-Saëns, performed by

the composer and M. Diémer. A quartet in *flat*, Op. 41, for piano, violin, viola, and violoncello, also by Saint-Saëns, played by MM. P. Sarasate, P. Monteaux, H. Richet, and Louis Diémer, opened the interesting *séance*. The first movement and the scherzo are undoubtedly as original as they are musically clear. Some indifferent new songs of M. Bourgaud-Ducoudray, as well as two brilliant Romances by M. Diémer, "Chanson du Soir" and "Les Dernières Roses," were well rendered by Mlle. Cesbron from the Opéra Comique. The large and splendid room, newly built, containing over four hundred persons, was crowded. Mme. Diémer, who, by the way, is a talented amateur painter, was most hospitable.

The many London friends and admirers of the well-known American concert singer (greatly appreciated in Paris) and eminent art critic of several English and American papers, Mr. Charles Holman Black, will be glad to learn that the French Government has honoured him with the "Palme Académiques" for his literary work. This well-deserved distinction is seldom accorded to foreign artists.

And now an extraordinary piece of news with which to finish my letter. Mme. Pauline Viardot, the daughter of the great singer, composer, orchestral leader, and professor of singing, Manuel Garcia (father); the sister of Malibran and of the venerable Manuel Garcia (son, who in March last entered his 100th year), although herself over eighty-two, is not only always actively teaching, but she has just composed and scored, for *piano et chant*, a charming little opera in one act, "Cendrillon," and if the author consents to publish it, it will have a successful run through the world as a brilliant *pièce de salon*. But that is not all. Mme. Viardot, whenever "Cendrillon" is performed, plays the whole accompaniment herself. Really the Garcia family is a phenomenal one. Mme. Marchesi and myself had the privilege to be invited to the third performance of the little musical bijou on April 30th, and we were delighted with its brilliant originality, as well as with its perfect execution. A charming little stage, has been erected in the drawing-room of Mlle. de Nogueiras, a distinguished pupil of Mme. Viardot, on which "Cendrillon" has been extremely well sung and acted by many pupils of Mlle. de Nogueiras and some amateurs. Of course, Mme. Viardot has taken only one episode out of the old story, namely, the invitation of the two pretentious sisters Pictordu at the reception of the Prince Charmant and the apparition of Cendrillon, making the scene turn into a concert and a dance at court, ending with a lively chorus.

The enthusiastic applause of the select audience could but partially express the great admiration we all felt for the really grand, genial, and evergreen artist. My wife and myself, having already admired Pauline Viardot, when in 1850-51-52 she created in London the Fides in Meyerbeer's "Prophète" and Halévy's "Juive" in a grand and unforgotten style, we were both deeply moved by the supernatural and lasting power of her genius.

S. D. C. MARCHESI.

## OUR MUSIC PAGES.

For this month we have selected No. 2 of the recently published "Sorrow Songs" of Mr. Coleridge-Taylor (Edition No. 8870). It is a setting of Christina G. Rossetti's pathetic poem, "When I am dead, my dearest," and the quiet flow of the vocal part supported by an accompaniment in which chromatic harmonies are employed with marked restraint gives just the right atmosphere; the poem, likewise the music, expresses resignation tinged with sadness. The song is for contralto voice, and requires an interpreter who can enter into the spirit of both tone and word.



6  
**SORROW SONGS**  
 for Contralto Voice with  
 Pianoforte Accompaniment by  
**S. COLERIDGE-TAYLOR.**  
 Op. 57.

**NO 2. WHEN I AM DEAD, MY DEAREST.**

Words by Christina G. Rossetti.

*Andante con moto.*

**VOICE.** *mp* When I am

*sostenuto*

**PIANO.** *mp*

dead, my dear-est, Sing no sad songs for me; Plant thou no

*cresc.*

ros-es at my head, Nor sha-dy cy-press tree:—

*cresc.*

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Be the green grass a - bove me With show'rs and

*mf*

dew - drops wet: And if thou wilt, re -

*f* mem - ber, *mp* And if thou wilt, *rall.* for -

*f* *pp* *rall.*

*a tempo* get. *p molto espress.* I shall not

*a tempo* *pp*

see the sha - dows, I shall not feel the

rain; I shall not hear the night in - gale

Sing, sing on, as if in pain:

And dream - ing through the twi - light That



doth not rise nor set, Hap - ly I

may re - mem - ber, And hap - ly

may for - get.

*mp a tempo*

*pp*

*P rall.*

*f*

*pp*

*pp*

The musical score consists of four systems. The first system features a vocal line with lyrics 'doth not rise nor set, Hap - ly I' and a piano accompaniment. The second system continues the vocal line with 'may re - mem - ber, And hap - ly' and includes dynamic markings *P* *rall.* and *f*. The third system shows the vocal line with 'may for - get.' and the piano part with *mp a tempo*. The fourth system is a piano solo section marked *pp*.

## Reviews of New Music and New Editions.

*Six Sorrow Songs* for Contralto Voice, with Pianoforte accompaniment. Words by CHRISTINA G. ROSSETTI. Music by S. COLERIDGE-TAYLOR. Op. 57. (Edition No. 8870; price, net, 2s.) London: Augener & Co.

MUSIC can express both joy and sorrow, but perhaps it is not too much to say that the genius of the great masters is most fully revealed in works expressing moods of sadness more or less deep. "My productions in music," wrote Schubert in his diary, "are the product of the understanding, and spring from my sorrow; those only which are the product of pain seem to please the great world most." These "Sorrow Songs" of Mr. Taylor's do not spring, we hope, from actual sorrow, but the composer's frame of mind while writing was evidently inspired by the poems. The "Songs" will, if we mistake not, rank amongst his best works. There is thought in the music, while harmonic colouring and rhythmic variety, two strong features of the composer's art-work, are here effectively represented. The whole set was sung by Miss Marie Brema at Mr. Coleridge-Taylor's recital at Croydon on the 18th ult.

*Class Singing School*, by H. HEALE. Books 1 to 3. (Edition Nos. 6793A, 6793B, price, net, 1s. each; and 6793C, price, net, 1s. 6d.) Also Voice Part to the three books. (Edition No. 6793E; price, net, 1s.) London: Augener & Co.

THE author, in a brief preface, tells us that his object was to supply "a text-book containing all that is necessary to impart a thorough knowledge of sight-reading and part-singing, and suitable for the most elementary as for the most advanced classes." Book I. commences, then, with the elements of music—the staff, clefs, etc. Pupils, by the way, who learn singing have to make acquaintance with the C clef, and thus they gain a more practical and intelligent knowledge than those who learn the piano of the part which each clef plays in the so-called great staff of eleven lines. There are also exercises on time and solfeggi, and songs selected from Mozart, Weber, Reinecke, etc. Book II. deals with the major diatonic scales; in other words, with the true foundation in training both voice and fingers. In connection with each scale is an exercise consisting mainly of broken common chords and those of the seventh, also attractive Solfeggi, selected as before from good sources. Book III. treats in similar manner the minor scales. The voice part to Books A, B, and C is published separately.

*Études d'Exécution transcendante*, by FRANZ LISZT. Nos. 4, 5, 9, and 11. Edited by EDWARD DANNREUTHER. (Edition Nos. 5954, 5955, 5956, and 5957; price, net, 1s. each.) London: Augener & Co.

GREAT pianists, when giving a recital, after playing various classical and modern works, wind up with one or more pieces which specially enable them to display their command of the keyboard, and these generally bear the name of Liszt. In spite of modern developments he still holds first place. Hence the importance of his "Études," which every pianist ambitious to excel must master. Fortunately, they are not dry. On the contrary, they are highly characteristic and interesting, quite apart from their technical attractions. No. 4 is the famous "Mazeppa," and with regard to this number the editor, in his edition of the complete "Études," describes in his valuable preface how this was evolved from a little "Exercise," published nearly a quarter of a century earlier. No. 5 is "Feux Follets," a most ingenious and engaging specimen of programme music. No. 9 is "Ricordanza," a great favourite with pianists; and No. 11 the poetic "Harmonies du Soir."

*Petite Suite*, Op. 97, by JEAN AVOLIO. No. 1, *Valse*; 2, *Romance*; 3, *Menuet*. London: Augener & Co.

THE suite in olden days commenced with an "Allemande," but the one before us opens with a "Valse." Modern composers no longer adhere to the old order of movements. This "Valse" is charming; there is rhythmic variety, and there are piquant harmonies, chromatic and enharmonic, but throughout melody reigns supreme. The former are means, not an end. No. 2 is entitled "Romance," and the same elements which prove so effective in No. 1 are again perceptible. Here melody is still more prominent, and it is noticeable for its simple diatonic character; and that is why the syncopations and harmonic colouring add interest without in any way confusing; moreover the outline of the piece is perfectly clear. In the third line of page 7 we find chords with sharps over a pedal flat note; the composer merely delays indicating the enharmonic change of the D flat until the return of the theme. No. 3, a "Menuet," is clever and dainty. Not one of these three pieces is difficult so far as the notes are concerned, but they all require the utmost attention to phrasing and expression.

*Sonata in B flat for the Pianoforte*, Op. 24. By J. L. DUSSEK.

Revised, phrased, and fingered by O. THÜMER. (Edition No. 5000A; price, net, 1s.) London: Augener & Co. THE pianoforte sonatas of Haydn and Dussek have practically disappeared from our concert programmes, and it is a very rare occurrence for one of Mozart's to be included—M. Vladimir de Pachmann and Mr. Leonard Borwick seem, indeed, to be the only pianists who pay honour to the master in this branch of the art. And yet there are sonatas by the two composers named above which from time to time might well be given a hearing. The one in question is not one of Dussek's greatest, but the music is delightful, and it is only of moderate difficulty. It is an excellent teaching piece, and although from a purely technical point of view there is much that is of value, there is nothing approaching to dryness in it. The middle movement, *Rondo Pastorale*, is a little gem.

*Cecilia. A Collection of Organ Pieces in Diverse Styles*, Book LXV. Edited by E. H. TURPIN. (Edition No. 5865; price, net, 1s.) London: Augener & Co.

THE first of the two numbers contained in this book is a *Largo funebre*, "Alla Santa Memoria del Sommo Pontefice," by Remigio Renzi. At the commencement is written, "In the Manner of a Funeral March," and the music throughout conveys the idea of slow, solemn movement. An opening four-bar unison phrase gives the germ of the principal section, which is of dignified character. The key now changes from a minor to the relative major, and the music, though still mournful, is less poignant. On the return of the principal theme it is gradually presented in manner more and more intense, until after a moment's pause, a quiet thematic coda brings the March to a peaceful close. No. 2 is a Concert Overture, Op. 30, by James Lyon, a well-written, effective piece. The main theme is foreshadowed in a short, introductory Adagio, and during a brief development section is presented in inversion. The rhythmic structure of the subordinate theme in the key of the relative major imparts to it character and contrast.

*L'Ancien Régime, 2ème Petite Suite pour Violon et Piano*, par G. SAINT-GEORGES. Op. 60. (Edition No. 7569A; price, net, 1s.) London: Augener & Co.

THE first movement, *Preludio*, is quiet and stately; the melody sung by the violin has a certain quaintness in keeping with the title of the Suite. Next comes a solid *Allemande*, in which loud and soft passages alternate with good effect. These first two movements are in D major. The third, *Sarabanda*, in the key of the relative minor, is of pensive, almost mournful, character; it ends, however, very softly on the tonic major chord. It is followed by a sparkling

*Bourrée*, accompanied for the most part by light chords on the pianoforte. A clever *Tambourin* and lively *Giga* bring the work to an end; the *Tambourin* will no doubt become a favourite piece, for of course it can be detached from the Suite. We spoke of the quaintness of the opening movement, but on every page there are figures and cadences which recall *l'ancien régime*.

*Three Short Pieces (Vortragstücke)* for Violin with Pianoforte accompaniment, by CARL SCHMEIDLER, Op. 46. London: Augener & Co.

THE qualifying term "short" in the title would be in itself a recommendation to many players, first because short pieces are learnt sooner than long ones, and, secondly, because they are suitable for a miscellaneous concert programme, or for the drawing-room. The three under notice are simple, clever, and very taking. No. 1 is an *Allegretto* with a broad, expressive melody; No. 2, a *Larghetto* of calm, sacred character; and, finally, a cheerful *Allegro* of *scherzando* type.

*Bell's Miniature Series of Musicians: Handel*, by WILLIAM H. CUMMINGS, Mus.D., F.S.A., etc., Principal of the Guildhall School of Music, and *Mendelssohn*, by VERNON BLACKBURN. (George Bell & Sons.)

WITH regard to the actual birthday of some notable composers, the only clue is the register of baptism, which, according to custom, followed the day after birth; but occasionally illness or some other hindrance may have occurred to delay the ceremony. Dr. Cummings, however, has strong evidence of the actual day of birth of Handel. He is the possessor of the funeral oration delivered on the death of the composer's "dearest mother" (December 30th, 1730), and in it is the explicit statement that "Georg Friedrich Handel was born on the 23rd of February, 1685." The life is clearly described, while in the appreciation of the composer's works special note is taken of the "Messiah." There are two short, interesting notices of Handel's organ at Cannons, and the "Harmonious Blacksmith" legend. The miniature volume contains very attractive illustrations; two portraits, an autograph letter, two pages of autograph score, and in the "Complete Text of Handel's Will," two facsimile signatures, one to the will itself, the second to the codicil.—Much has been written about Mendelssohn, and while some have lauded him to the skies, others have been equally extravagant in the other direction. Mr. Blackburn steers clear of either extreme; he recognizes his wonderful gifts, but refuses to associate him "with those great men who gave up everything, who sacrificed everything, who cared nothing for life, who cared nothing for death—such men as Palestrina, as Bach, as Mozart, as Gluck—so long as they realized their souls that had been entrusted to them for realization." In addition to the life there is an "appreciation" of "Elijah," a list of the composer's principal works, and various illustrations.

### THE OPERA SEASON.

THE syndicate has worked so often in the face of the direst discouragement from the Press that I feel prompted to indulge in the warmest praise of the enterprise which has given us the special performances of "Lohengrin," "Tristan," "Tannhäuser," "Don Giovanni," and "Le Nozze di Figaro." The representation of "Die Meistersinger," postponed on account of the difficulty of sufficiently rehearsing the chorus—and no wonder!—has yet to take place at the time of writing. When it is remembered that the opera season mainly exists for the sake of the fashionable subscribers, and that a strong troupe of famous singers in well-known operas, which would not require any special rehearsal, would draw the public in sufficient crowds to make the financial success of the season beyond question, the energy of the Covent Garden authorities must be admitted. They evidently do not work for profit

alone. And in all the representations that have yet taken place it has been clear that uncommon pains have been taken. As far as possible Dr. Richter had all the rehearsals he required; no expense was spared in that respect, and the best available artists were engaged; new scenery has been painted when required, and the orchestra has been strengthened. The syndicate could not do more if it were running a season of opera from an avowedly artistic point of view.

The season itself opened with the first of the special performances of "Don Giovanni." But I will treat of the two Mozart operas at the end of my article, because the performance of Mozart's music opens up some special questions. With regard to the Wagner music-dramas, I believe they have not been given without cuts before, although it has been authoritatively stated that "Lohengrin" was often performed in its entirety in the old days. If so, it must have been long before the reign of the late Augustus Harris, beyond which my memory of opera at Covent Garden does not run. On the whole there is no question that the music-dramas gain in every way by being performed as the composer conceived them. He himself, as early as the first performance of "Lohengrin" at Weimar under the conductorship of Liszt, expressed himself very strongly against cutting his works. His objection was based almost entirely on the consequent weakening of their dramatic appeal—that cuts are necessary on account of the excessive length of the music-dramas never seems to have entered his mind. Frankly, I think Wagner might have conceived his works in a less extended form. Nothing is gained by mere length. The human mind has only a certain amount of power of concentration. When that is passed the greatest art in the world leaves us cold. Considering that "Tristan" and "Lohengrin" were not composed with any idea of special performances under special conditions—the usual excuse for the length of the "Ring"—I cannot help thinking that the composer did not sufficiently take into account the medium in which he was working. To some extent he gave himself an easier task in ignoring the limitations of stage performances, and so far the very length of his works was a begging of the problem. But having been conceived as a whole, to cut them is to upset their symmetry. The cuts certainly bring "Tristan" and "Lohengrin" into a reasonable space of time in performance, but they just as certainly mar the dramatic meaning and the musical architecture of the music-dramas.

The first act of "Tannhäuser," for instance, gains greatly in effect by the restoration of the cut portions of the duel between Venus and Tannhäuser and of those of the finale of the act. Then, again, the finale of the second act is vastly improved by its performance as written. In each case the original version gives a less operatic suddenness; the climax is better worked up, and the drama itself gains in many respects, for we have a fuller idea of the working of the minds of the *dramatis personæ*. And if "Tannhäuser" is improved by the restoration of the cuts, this is still more evident in "Lohengrin." The finale of the first act is a great improvement in its original form. As usually played at Covent Garden the curtain falls too soon after the triumph of Lohengrin; it is as if Wagner had no other idea than that of inventing an effective "curtain." Then, again, the Telramund and Ortrud duet is much more dramatic in its original form. Opera-goers of the past paid but little attention to the dramatic meaning of the operas they witnessed. Accordingly, this duet was considered rather an impertinence that kept the stage waiting for the last half of the act. In reality it is most necessary for the understanding of the drama. So is the second chorus for the nobles at daybreak and the short conversation of Telramund with four of his sympathisers, for it prepares the way for the doubtful attitude of a section of the crowd when Ortrud and Telramund afterwards accuse Lohengrin of black magic. The whole of the scene between Elsa and Ortrud before the church and the chorus that shows the feeling of the crowd gain to an inconceivable extent by not being cut. The lengthening of the bridal chorus, on the other hand, does not materially assist the drama, and I am not sure



that the joining of the end of the love duet and the assembling of the warriors on the banks of the Scheldt is a dramatic improvement. After Lohengrin has confided his faithless wife to the care of her tiring-women and has slain Telramund one can hardly conceive that his departure would immediately take place. Surely there would be a few hours' interval. The continuous music makes that interval impossible. All the same, the daring music Wagner wrote to illustrate the gathering of the nobles and their fighting men is extremely interesting—it is almost the most modern music in the whole opera, and, together with the Telramund and Ortrud duet and the final chorus of the second act must have seemed very subversive of all rules of music of its day.

Strangely enough, the early operas gain more by being performed in their entirety than "Tristan" does. The second act seems to me to come more together when performed with the usual cuts, the restoration of which gives an air of undue length. Nor is the end of this act improved by the singing of all King Marke's speech. But then this is admittedly one of Wagner's mistakes. A few words from the deceived King, and a deep silence interpreted by the orchestra would have been a finer preparation for the expiation of Tristan by falling on Melot's sword. Nor do I think that the long lament which Isolde sings over Tristan's body when she at last arrives to find him dead or dying is an improvement. It too closely foreshadows her Liebestod.

It is curious that in this year of grace I am obliged to give so much space to the performances of Wagner's music-dramas as they were conceived. With such an admiration as we now feel for Wagner, it is extraordinary that we have only just had his works presented in the form in which they were conceived. The length of the works and the extreme choral difficulties of the cut portions have no doubt led us to present his dramas in a truncated version. The length is certainly against them in London. The plan of beginning at 7 p.m., however, has not much to commend it, and after the first two weeks the performances of "Tannhäuser" and "Lohengrin" began at 7.45. The waits between the acts might very well be curtailed, and there is no reason why the music-dramas should end before 11.30. In the old days it was trying to leave the opera house at midnight after "Tristan" or "Die Meistersinger," but by beginning the works precisely at 8 p.m. and by making the waits shorter they might be over by 11.30 or 11.45.

As to the performances, apart from the restoration of the cuts, the syndicate has done all that is possible. That in only one instance have the representations been above a respectable average is not the fault of the management—that exception was the Isolde of Ternina. The very best singers on the Wagnerian stage had been engaged, and the syndicate cannot be held responsible for the dearth of great Wagnerian artists. This dearth is most noticeable in the tenor department. We in London have known two great tenors in these music-dramas of Wagner—the late Max Alvary and Jean de Reszké. At his best, Herr Van Dyckmay, perhaps, be added. In previous seasons we have had Herr Kraus, a fine artist who has limitations; Herr Forchammer, who was never heroic enough for his parts; Herr Knotte, who had vocal mannerisms that did not commend themselves to English audiences; Herr Szalek, who was too immature, but promised to make a great artist in time. In fact, the whole of the Continent has been ransacked for a suitable tenor from time to time. This year we have been introduced to two new artists—Herr Burrian and Herr Herold. The former has a great reputation on the Continent, and the latter is a discovery of Dr. Richter's, backed up by the patronage of a great personage. Herr Burrian has a naturally good voice, marred, however—or should I say "of course"?—by the faults of the German school. And he has not the personality for heroic parts. Imagination will do much to make us accept operatic heroes who do not look their parts, for in music-drama there is always the orchestra to help in building up the right atmosphere. But I must confess that Herr Burrian's Tristan made too great demands on my imagination. He is

not only short of stature—a limitation which genius might overcome, as genius did overcome it in the case of Garrick—but his bearing is undistinguished. This was the more noticeable when he had to act with the Isolde of Ternina than when he was the hero of Frau Reinl, who is more the ordinary Isolde of the German opera stage. Some day, let us hope, we shall have a Tristan who will be the equal of Ternina's marvellous impersonation. If the time ever comes when she feels that the opera stage must know her no more, Fräulein Ternina should start a school for the teaching of the proper way in which to act in music-drama, for of all the artists I have ever seen, she alone seems to understand the particular kind of acting which is required in music-drama. As to Herr Herold, I have not yet made up my mind. As an actor, he certainly gave us a picture of Lohengrin as the son of Parsifal which for the first time did realize the mysticism of the character. As a singer he possesses a voice which in its quality reminds one of the great Jean's. He has evidently been well taught in a school which is not German, but in the first performance of "Lohengrin" he was so very nervous that he did not do his vocal gifts full justice. He is a young man, and therefore I expect he will develop in all directions in time. The other new singers include a serviceable baritone in Herr Schütz and a fine bass in Herr Knüpfer. Fräulein Destinn, who made her *début* in "Don Giovanni," is a gifted singer with a temperament of her own. She was not a very good Elsa, for the reason that she made the character too dramatic. It is generally held to be one of Wagner's colourless parts, but an actress of genius who was physically fitted for it might make it a great success. Fräulein Destinn was seen to much more advantage in the part of Nedda in "I Pagliacci," for which she is famous in Berlin. She might make a good Isolde, provided she did not exaggerate the indignation of the first act.

The glory of the special Wagner performances really fell on Richter's shoulders. He has his faults as a Wagner conductor—he does not, for instance, give full enough opportunities to the singers—the drama is not of so much importance in his eyes, it would seem, as the music; but he did bring out the beauties of the scores with a clearness which has never been rivalled at Covent Garden. Of course, he has had more rehearsals than any of his predecessors, but rehearsals alone will not produce the genial massiveness and the heroic emotion of his readings. As a Mozart conductor I cannot subscribe to the general enthusiasm with which his performances of "Don Giovanni" were received. The music was played with beautiful clearness; for the first time every detail of the scores was articulated. I need only point to the finish of the playing of the wood-wind under his *bâton*. But the grace of Mozart's music was not always fully realized, and Dr. Richter was wrong in not allowing the singers more scope for Mozartean expression. The music must not be sung as if the voices were instruments. That is just the very difficulty of the vocal style demanded by Mozart. The ornaments should be executed with a purity which nowadays we only expect from instruments, but there must also be human expression behind it, and, above all, Mozart's melodic curve demands a certain elasticity of tempo. The singers not only have to make their dramatic points, and sing their music correctly, but also have to obtain some of the beauty of tone colour which was one of the chief aims of singing in Mozart's day. A conductor must remember that these qualities are not to be obtained without some licence in the matter of tempo. Still the music of "Don Giovanni" has been so slovenly played in the past at Covent Garden that one is inclined to praise without qualification a performance that did realize all the absolute musical beauties of the score.

The singers were good, but not astonishing. Fräulein Destinn seemed a trifle hampered by the rigidity of Richter's conducting, and she had not the natural tragic dignity of a Donna Anna, but her fine voice told well. The Zerlina of Miss Alice Neilsen was too much of the comic opera stage, and her voice is wanting in timbre for Covent Garden. It was a meritorious performance, however. With the exception of

Mr. Radford as the Commander, the rest of the cast—Mme. Suzanne Adams, and Messrs. Salignac, Gilibert, and Renaud—are too familiar to require more than a mention of their names. After several postponements "Figaro" was duly performed, and, it seems, with complete success. Unfortunately, I cannot give a first-hand account of the performance, and therefore must leave a discussion of the revival of the work at Covent Garden until after the second performance. The attitude of the public towards these Mozart's operas has not been altogether as cordial as might be expected. But, to be frank, is not even "Don Giovanni" overburdened by those interminable recitatives? Worshippers of the composer practically admit that they are insupportable to modern ears, but they are accepted for the sake of such beautiful airs as "Batti, Batti!" and "La ci darem." Why not be bold and judiciously cut the recitatives, or, when they cannot be cut, have them spoken? That may savour of iconoclasm to many of my readers, but I think it would be more just to Mozart's memory. After all, there need be no pretence that the recitatives are in any sense inspired. They are merely a conventional means of carrying on the drama, and are but a convenient thread on which the priceless gems of Mozart's genius are strung.

E. A. B.

### IN THE CONCERT ROOM.

To a philosophical observer the concert rooms of London during the past month have presented a curious and interesting spectacle, and one fruitful in matter to the student of national characteristics. Two heroes, both violinists, have claimed the wonder, admiration, and enthusiasm of the London public. On the one hand, Joachim, rich in years and honours, supported by his trusty colleagues of the Joachim Quartet, has attracted a succession of brilliant audiences to St. James's Hall for a long series of concerts; on the other, little Franz von Vecsey, a child of eleven, came, played, and at once had the musical world at his feet. Both, let it be said at once, richly deserve their honours; yet the display of enthusiasm is, nevertheless, very far from being a proof of the fineness of musical taste in England.

Let us consider the latter history of Joachim's career in London. While he was at the zenith of his powers, we let him and his Quartet play year after year to empty benches; now that his powers are on the wane we cherish him as the apple of our eye. The truth is that music has very little to do with the springs of our enthusiasm. We English are in everything worshippers of ideas rather than of facts. In Joachim we honour the splendour of heroic old age; in Vecsey we worship the romance of opening youth. A dozen years ago Joachim, appealing to us on purely musical grounds, left us cold; a dozen years hence Vecsey, developed, perhaps, into an artist of splendid maturity, will find a very different reception from that which he now enjoys. In these matters the English people depend entirely upon their feelings; their reason and their judgment have nothing to do with the case. We may try to persuade ourselves that one of our leading characteristics is our constancy to old favourites, but it is not so. Ten years ago Joachim could hardly be called a favourite in London. He could not fill St. James's Hall, or even half fill it. He was playing magnificently then; he is not playing so magnificently now. But now a halo of romance has settled upon his head. There is something sensational about the performances of a man of seventy-three; there was nothing sensational about him in middle life. It is safe, too, to predict that it will be with Franz von Vecsey as it has been with Gérardy. When Gérardy played here as an infant prodigy he drew crowds to St. James's Hall; the same fuss is not made now that he is an accomplished artist, playing fifty times better than he did in his boyish days. However, putting aside prophetic and philosophical reflections in general, it must be recorded that the Joachim season—if, as has been generally understood, it constitutes the great violinist's farewell to public life in England—has fitly closed a noble career.

It would be absurd to pretend that his playing is now anything like what it was ten years ago; yet his really great qualities—the qualities which put him at the head of all violinists that our generation has known—remain practically unimpaired. His style is as grand, his phrasing as faultless in taste, and his power of getting at the heart of a composer as infallible as ever. Outside the regular series of quartet concerts came two additional ones, in which he was respectively at his worst and best: a Brahms concert on May 12th, and on the following day the sonata recital given in conjunction with Miss Fanny Davies, which was a brilliant success.

Franz von Vecsey fully justified all the wondrous tales that had been circulated about him before his appearance. The boy is something very different from the ordinary infant prodigy of commerce. He is not merely a miraculously clever child, but an artist of marvellous natural gifts. The maturity of his style, the breadth and vigour of his phrasing are amazing. He began by turning the heads of his audience with feats of technique, then he astonished them by playing Bach with truly classical dignity and repose of manner. At another recital he played Mendelssohn's concerto with delicious freshness and youthful *elan*. Everything that he does increases the wonder of the thing. If the Fates do not intervene he will be one of the world's great artists, and it is a curious coincidence that the farewell of Joachim and the advent of one who may well be his destined successor should fall so close together.

On May 10th an interesting revival of Handel's "Jephtha" was given by the Handel Society, and as usual everyone asked his neighbour why so fine a work had been allowed to lie on the shelf for so many years. "Jephtha" is certainly one of the best of Handel's oratorios. It was the last of his important works, yet there is not a sign in it of failing power. On the contrary, it is fresher and more picturesque than any of its predecessors. The characters in Handel's oratorios are not, as a rule, profoundly interesting; but here he has contrived to do wonders with somewhat unpromising material. Jephtha's daughter is a singularly charming figure, and the gradual change in her from the thoughtless gaiety of girlhood to a martyr's resignation is indicated with very subtle mastery of effect. Jephtha himself is treated very finely, and, in fact, the oratorio is a particularly interesting illustration of a side of Handel's genius which is too often ignored. The choruses are splendid, less perhaps as examples of the traditionally solid Handelian manner than in their descriptive power. To people who look upon Handel as nothing but a representative of the wig in music, it may seem absurd to talk about the romantic element in his genius, but there is no other word to express the weird horror of the opening chorus describing the "dismal dance about the furnace blue" or the strangely fantastic introduction to the "Cherub and Seraphim" chorus, while for sheer descriptive power there is hardly anything in music more impressive than the great sea-chorus, "When His loud voice in thunder spake," with its hissing tempests and lashing waves. It was of such things as this that Mozart was thinking when he said of Handel, "When he chooses he can strike like a thunderbolt." The performance of the Handel Society was as good as anything that they have recently done. The playing of the band and the singing of the chorus were rough at times, but there was a spirit and energy about the performance that fully atoned for minor defects. Among the soloists Mr. Francis Harford carried off principal honours, and Miss Georgina Dupuis and Mr. Charles Saunders also did well. Mr. J. S. Liddle was the conductor.

Pianists in constant succession have occupied our concert rooms during the past month. Mr. Eugène d'Albert has shown that he is still unrivalled as a Beethoven player. His method is now somewhat more pronounced than of old, and his technique is less brilliant and certain, but the breadth and vigour of his style are the same, and his profound sympathy with the genius of Beethoven is, perhaps, more richly developed than ever. Only second to him is Mr. Lamond, a player of singularly fine accomplishment, who is less appreciated in this country than he deserves. M. de Pachmann,

wayward and irresponsible as ever, has been playing Chopin as only he can play it. Sometimes he is careless, and takes unheard-of liberties with the composer's text, but at his best there is no one who can be named in comparison with him for intimate comprehension of the Polish composer's personality. Miss Evelyn Stuart does not court comparison with the pianists named above. Her sympathies are with all that is most modern and advanced, and at her recitals you can always be sure of hearing the very latest experiments in harmony, the very newest and ugliest discords. At her recital on May 2nd she introduced several new pieces by composers English and foreign, some of them calculated to make old-fashioned critics rub their eyes and ask themselves if they were not deep in a singularly unattractive nightmare. For sheer ugliness the palm must be allotted to M. Ravel's "Jeux d'Eau," which apparently was written merely as a protest against all received notions of harmony, without any regard to melody or design. M. Debussy's pieces, on the other hand, though revolutionary enough to please the most advanced spirits, are plainly the work of a musician, and Mr. Cyril Scott's "Pierrot pieces" are pleasantly fantastic and effective.

## Musical Notes.

### LONDON.

**London.**—The first orchestral concert of the Bach Choir, under the direction of Dr. H. Walford Davies, was given at St. James's Hall, on May 18th. The programme included Schumann's "Requiem for Mignon" and Sir Hubert Parry's "Ode on St. Cecilia's Day."—The Patron's Fund was founded last year by Mr. S. Ernest Palmer, who presented to the Council of the Royal College of Music the sum of £20,000. The income was to be devoted, among other things, to public performances of works by British composers, and the first concert was given at St. James's Hall on the 20th ult.—The programme of the second concert of "The London Trio" (Amina Goodwin, Simonetti, and Whitehouse) on the 18th ult. included interesting traditional Czech and English folk-songs.—On May 10th Dr. W. H. Cummings read a paper on "The Mutilations of a Master-piece" before the members of the Musical Association, and on the 14th, Professor Prout lectured on the "Partitas" of J. S. Bach at the Incorporated Society of Musicians, Hanover Square. In the afternoon of the same day M. Vladimir de Pachmann gave his second and last recital at the Bechstein Hall, previous to his departure for America.—Mr. Henry J. Wood has resigned the conductorship of the Sheffield Musical Festival, and also cancelled other important engagements, in order to conform to conditions which are demanded from the members of the Queen's Hall orchestra.—Madame Ella Russell has been engaged by the Moody Manners Opera Company, and will appear in "Tannhäuser" on the 6th inst. The season opened at Drury Lane with "Faust" on the 21st ult.—A School Musical Union has been formed with Lady Mary Lygon as president, the committee consisting of names of highest repute in the musical world. A general meeting and conference was to be held on the 28th ult. at the Church of England High School for Girls, Upper Baker Street, when papers were to be read by Drs. A. Somervell, Percy Buck, and Messrs. Basil Johnson and Algernon Rose.—The Band of the London County Council, consisting of seventy-two members, will perform in the parks and open spaces of London during the summer months in two sections.—Royal Academy of Music. The Potter Exhibition (pianoforte) has been awarded to Emile d'Oisy (Examiners: Messrs. Chas. F. Reddie, Septimus Webbe, and Herbert Lake, Chairman); the Thalberg Scholarship (pianoforte) to Ambrose Coviello (Examiners: Messrs. Chas. F. Reddie, Septimus Webbe, and Herbert Lake, Chairman); the Charles Mortimer Prize (composition) to Victor G. Booth (Examiners: Miss Llewella Davies and Messrs. Stanley Hawley and Percy Pitt); and the Louisa Hopkins Memorial Prize (pianoforte) to Irene Scharrer (Examiners: Miss Adela Verne, Miss Katherine Goodson,

and Mr. Carlos Sobrino).—The programme of Mr. J. Ivimey's concert at St. James's Hall, May 25th, included J. L. Nicodé's "Symphonic Variations," Op. 27.

### PROVINCIAL.

**Birmingham.**—Elgar's oratorio "The Apostles," produced at the festival last October, has been given twice since: by the City Choral Society, February 18th, and by the Festival Choral Society, April 14th—a record in provincial enterprise. Then we have had first performances here of "Thus spake Zarathustra" by Richard Strauss, at the Halford Concerts at the City Choral Society's Concert, April 21st. First performances in England were given of Philipp Scharwenka's Trio in c sharp minor, Op. 100, for pianoforte and strings, at the Broadwood Concert, March 5th, and the cycle of songs, "Schön Gretlein" by Alexander von Fielitz, at Mr. Max Mossel's drawing-room concert, March 17th. Operatic companies, however, fight shy of Birmingham, and we are for the most part compelled to rely upon what Mr. Turner gives us at the Grand Theatre. On the other hand, the "Musical Comedy" is always with us, in one form or other, and unfortunately public taste runs in its favour.—On April 28th and 29th Mr. S. S. Stratton gave two lectures on Nicolo Paganini, in the large lecture theatre of the Midland Institute. He remarked that in view of the revived interest in the music of Paganini, which was played by the leading violinists of the day, it was desirable to restate the case of the man and his works. Mr. John Dunn gave a remarkable series of performances of Paganini's music, including the concertos in e flat and e minor and all the published sets of variations. He tuned his violin a semitone higher for those works as Paganini did, and, playing in brighter keys, the effect was apparent, even with the pianoforte accompaniment.

**Bristol.**—The second annual Eisteddfod was held in Bristol last month. The entries were again, on the whole, very good. In all, there were thirty-three classes against sixteen last year, and the standard of the tests was much higher. The judges were Dr. W. G. McNaught, Mr. and Mrs. Tobias Matthey, Mr. Alfred Gibson, Mr. E. Cuthbert Nunn, Mr. Hubert Hunt, Mr. D. W. Rootham, and Mr. Percy Lewis.

In the mezzo-soprano class Miss Quennie Stock won the gold medal. Mr. and Mrs. Kennerley Rumford presented the three prizes for the best singing of "God shall wipe away all tears" in the contralto section, and the first prize was taken by Miss Lily Fairney.—There were several choir entries from South Wales. The Bristol Harmonic male choir won the shield, and the Maindee Choir, Newport, was second.—The organ playing drew very few competitors, Ernest Moore, a youth of twenty, gaining first prize. The violin section, however, caused much rivalry, and Miss Margery Evans was successful, Mr. Alfred Gibson remarking that very great praise was due to the whole of the players. There was keen rivalry for Miss Marie Hall's medal for advanced violin playing; the trophy was secured by Miss Katherine Pole.—The musical theory papers showed marked improvement upon the previous year's work.—The singing contests were generally appreciated, and Mr. Rootham, in awarding the prizes, said that they looked upon Bristol as a nursery for good singers.—So successful was Bristol's second Eisteddfod that another will take place next year, the syllabus of which will be ready in September.

**Cheltenham.**—Mr. Coleridge-Taylor appeared at a concert of the Philharmonic Society on the 7th ult., and conducted with marked success his commemorative march, "Ethiopia saluting the Colours," the "Danse Nègre" from his "African" suite, two numbers from his "Noveletten," and a new song of his, "The Easter Morn," sung by Madame Conly.

### COLONIAL.

**Calgary (N.W.T.).**—In this city was produced for the first time in Canada "The Atonement," by Coleridge-Taylor, under the direction of Mrs. Broder (Annie Glen). Mr. F. B. Cooper, A.R.C.O., was the organist, Prof. Augade leader, and Mr. J. S. Dennis conductor.



## FOREIGN.

**Berlin.**—Humperdinck's "Hänsel und Gretel" was given at the Royal Opera House on the 9th ult. for the 200th time. That work was first produced at Weimar, December 23rd, 1893. —Rossini's immortal "Barber of Seville" has been re-staged and performed. The contract (December 26th, 1815) between Signor Pucca Sforza Cesarini, of the Argentina Theatre, and the composer has been published. Rossini undertook to write a buffo opera for the carnival season of 1816, and to hand over the score by the middle of January. Owing to discussions between Cesarini and the censor, the libretto was not settled upon until thirteen days before the day fixed for the completion of the opera, but the composer, librettist, and copyists set diligently to work, and all was ready by the appointed time.—Leoncavallo has handed over to the Kaiser the score of his opera "Roland."

**Dessau.**—A statue is to be erected here to the memory of Franz Diener, the distinguished vocalist who was connected with the theatres at Dessau, Mayence, Cologne, Hamburg, and Dresden. He was highly esteemed by Wagner, and sang under him Siegmund's "Liebeslied" at Cologne in 1873.

**Dresden.**—It is reported that general music director Ernst v. Schuch will resign his post here and settle in Vienna, where the direction of three concert societies has been offered to him. If this be true, great will be the loss to this city of so distinguished a conductor.—Frau Erica Wedekind at the expiration of her present engagement will not bind herself afresh, but only accept travelling "guest" invitations. Also Scheidemann, whose term expires in two years, will retire from the opera and found an operatic school here.—On the 22nd ult. a grand concert was held in the Gewerbehause to celebrate the fifty years' jubilee of the "Tonkünstlerverein"; the programme included works from Weber to Wagner, also Strauss's serenade for thirteen wind-instruments.

**Mannheim.**—Leo Fall's three-act tragic opera, "Gerhard and Gertha," libretto by Ludwig Fernand, will be the first novelty produced here next season, under the direction of court capellmeister Willibald Kachler.

**Munich.**—The great painter Lenbach, who died at Munich on May 6th, was born in 1836 in Bavaria; after many travels he settled at Munich, where he became president of the Artists' Association. He is specially connected with music, for he painted many portraits of Wagner, also those of Liszt, Johann Strauss the Waltz King, Hans von Bülow, Hermann Levi, and of ladies—Marcella Sembrich, Lola Beeth, Lilian Sanderson, Fritzi Scheff, Yvette Guilbert, etc.

**Vienna.**—Mahler and Paur having declined the conductorship of the concerts of the Gesellschaft der Musikfreunde, the post has been offered to the court opera capellmeister Franz Schalk, and accepted by him.

**Prague.**—Anton Dvořák was buried with due solemnity. At the head of the *cortège* were ten students wearing costumes of the period of the Thirty Years' War. The Conservatorium, choral societies, and the Academy of Fine Arts were represented. Prague officials and representatives of Bohemian and foreign cities followed the hearse. A halt was made before the national theatre, when music from the composer's Stabat Mater was played. Dvořák now rests in the cemetery near the Moldau, by the side of Smetana.

**Paris.**—An action has been won in one of the civil courts by the heirs of Auber and the descendants of his librettist: scribe, Delavigne, de Saint-Georges, and Mélesville, against the music publisher Benoit. The matter in dispute was whether the French laws concerning artistic proprietorship which have been framed since the sale of certain scores (to music publishers) have retrospective power; in other words, whether the heirs and the librettists can claim sale fees, tantièmes, etc. During the trial the fees which Auber received for some of his scores were mentioned:—"La Neige" (1823), 4,500 francs; "La Muette de Portici" (1828), 12,000; "Fra Diavolo" (1830), 18,000; "Le Cheval de Bronze" (1835), 18,000; "Les Diamants de la Couronne" (1841), 18,000; and "L'Enfant Prodigue" (1850), 24,000.

**Milan.**—M. Gabriel Dupont, the young French composer,

who studied under Massenet, has been unanimously declared winner of the Sonzogno prize of £2,000.

**Turin.**—M. Edouard Colonne conducted the eighth symphonic concert, the programme being exclusively devoted to French music, the composers represented being Berlioz, César Franck, and G. Charpentier. M. Colonne achieved a veritable triumph.

**Stockholm.**—The Concert Society under the direction of Tor Aulin has brought its season to a successful close. Besides standard works from Bach to Wagner, the enterprising conductor has given as novelties symphonies by the native composers Stenhammer and Peterson-Berger; also works by Danish, Finnish, and English composers.

**Utrecht.**—Ermanno Wolf-Ferrari's "Nuova Vita," with a strong choir and able vocalists, will be the chief feature of the musical festival which is to be held here. The composer, by the way, is at work on a new comic opera entitled "Die vier Grobiane."

**Boston (U.S.).**—The programme-book of the last concert of the Symphony Orchestra contains a list of the novelties performed during the season (1903-4). Absolute novelties were a concert overture, "Euterpe," by Chadwick, and a fantastic overture by Strube; the list also includes many works performed here for the first time.

**Philadelphia.**—On April 7th Professor Carl Gartner celebrated the jubilee of his artistic career. He went to America in 1853, settling first in Boston, and afterwards came to this city, and founded a conservatorium. As teacher and executant (he founded chamber-music concerts) he has exerted powerful influence on the development of musical life in this city.

**Campinas (Brazil).**—A monument is to be erected to the memory of the composer Antonio Carlos Gomez, who was born here in 1839. The statue, which has been cast at Paris, is the work of the sculptor Rodolfo Bernardelli. Gomez was composer of "Fosca," "Salvator Rosa," and "Guarany," performed in Italy; the first is said to have been a failure, but the other two obtained great success.

**Moscow.**—The series of concerts of the Berlin Philharmonic Orchestra conducted by Art. Nikisch, given in April, was organized by Modest Tschalkowsky, in memory of his illustrious brother. The programmes, devoted entirely to his music, included all six symphonies, the second pianoforte concerto (Menter), the symphonic poems "Hamlet" and "Francesca da Rimini." The performances were the finest ever heard in our country. Nikisch, the renowned conductor, by his inspiration raised all the performers to his own high level. They achieved a phenomenal success. The large hall of the Conservatoire, which contains about 2,500 seats, was filled from floor to ceiling. Nikisch and his orchestra also gave concerts in the south of Russia, Kieff and Odessa, and returned to Moscow to give a second series of two concerts at the end of April. The programmes consisted of works of Handel, Brahms, Beethoven, Schumann, Berlioz, Wagner, and Smetana.—E. v. T.

## OBITUARY.

ANTON DVOŘÁK, distinguished composer, died at Prague, May 1st.—CÉSAR FÉREOL, former director of the St. Jean theatre, Porto (librettist of A. Keil's opera, "Irène").—DANIEL VAN GOENS, cellist and composer; May 10, at Paris.—JULIUS GÜNTHER, famous tenor, b. 1818; sang often with Jenny Lind.—LUDWIG HITZ, the distinguished anatomist, who in 1895 from the mortal remains of Bach reconstituted, with the help of the sculptor Seffner, the master's face.—JOSEPH HORVELT, teacher at Munich; aged 32.—FRAU KÖLLE, vocalist (sang under name of Fräulein Murian), at Carlsruhe Opera, d. April 29th.—JAKOB KUHN, composer, organist and teacher, at Bordeaux; aged 84.—EMMA MAMPE-BARNIGG, famous Austrian vocalist, at Vienna; aged 80.—ALOIS MUKOWITSCH, music director at Leoben (Styria); aged 55.—BARON DE NIEDERMEYER, biographer of his father ("Vie d'un compositeur moderne, 1802-1861"); aged 65.—ANTONI NOGUERA, Spanish composer, d. at Majorca.—FRIEDRICH ROHLFING, well-known organ builder; aged 72.—D. BRUNO ROSENBERG, chamber musician at Coburg, d. April 8th.

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